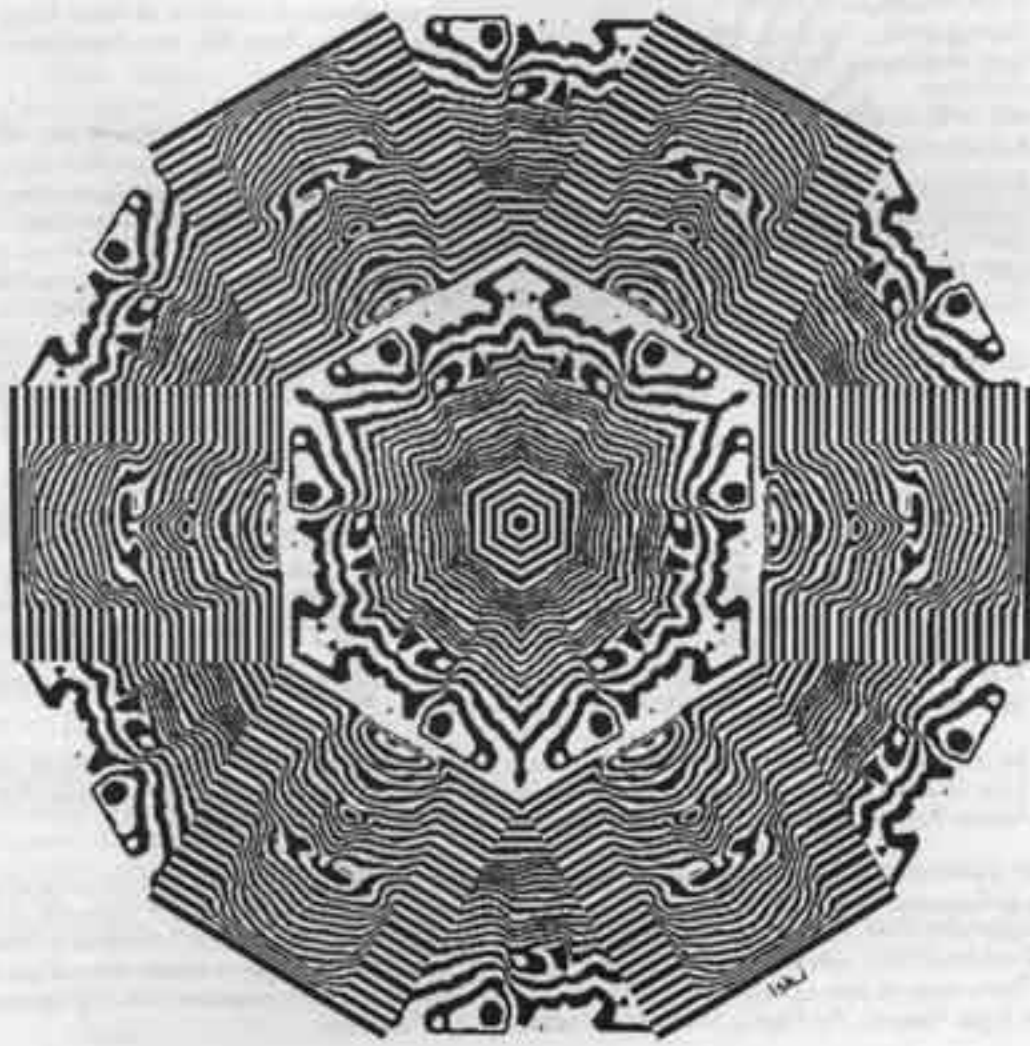


shows Holograms/ "TURNING THE SPHERE INSIDE OUT", a film/ 4-D: THE HYPERCUBE movie/and more!

0-D, 1-D, 2-D: SCOTT KIM pulls something out of a hat/ Between 1-D & 2-D: DAVID THORNBURG shows Fractals/ 3-D: GARY ZELLERBACH

Wem PRESENTS :

DIMENSION DEMENTIA



AUDITORIUM/ **CALIFORNIA COLLEGE OF ARTS AND CRAFTS** Broadway at

SATURDAY 25 SEPTEMBER 2 10 5 PM

FREE ! BRING ART / BRING FRIENDS

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calendar

- Now - Sept 24 FROM BYTE TO LYTE - Milton Komisar, Kinetic light sculpture. Syntex Gallery, 3401 Hillview Ave. Palo Alto during business hours. (415) 855-5525.
- Now - Sept. 30 INNER SPACE-- Geoffrey Chandler, paintings of vibrations and glowing cosmic dust. Palo Alto Medical Foundation, 300 Homer Ave., Palo Alto.
- Now - Sept 30 KINETIC LIGHT SCULPTURE - Earl Reibach. Inside Design Gallery, 280-A 280 2nd St., Los Altos. (415) 949-3007.
- Now - Nov. 21 POTENTIALS - Creators and Innovators of Our Time, Channel 18, Los Angeles. A 13-week documentary 9:30 PM Sundays featuring the ideas and insights of leaders in the field of creative change. Write in for "Connections" kit to POTENTIALS, PO Box 2173, Palos Verdes, CA 90274. Info: Charlotte White (202) 966-8776.
- Now - Oct. 1 MAUDE CHURCH - new paintings and drawings. American Institute of Architects, 315 14th St., Oakland. M-F 9-5 PM. Surreal works based on figures and landscapes. Info: (415) 339-9890.
- Starts Immediately THE VISUAL ASPECTS OF SCIENCE - a NEXA course (science in the humanities) at San Francisco State University, 1600 Holloway, San Francisco 94132.
- Now - Nov 30 LUX HUMANA - Arlie Conner. A collection of rainbows and reflections. Holos Gallery, 1792 Haight St., San Francisco. Info: (415) 668-HOLO.
- Sept. 12 2-30 PM YLEM PROJECTS PLANNING MEETING. Potluck wine and cheese at the home of Helen King, 670 Covington Rd., Los Altos. (Near Springer and Foothill Expressway. From 280, take Magdalena Exit.) Info, directions: (415) 856-9593, ask for Trudy.
- Sept. 13 7:30 PM ART AND COMPUTERS IN EDUCATION (A.C.E.) will meet at the home of Lillian Quirke, 20251 Reinel, Cupertino. Info: (408) 446-4310
- Sept. 25 2-5:30 PM DIMENSION DEMENTIA - YLEM MEETING, California College of Arts and Crafts Auditorium, Broadway at College in Oakland. Park on nearby side streets, go up wooded hill to the West.
- Sept. 29-Nov 17 ART AND COMPUTERS COURSE - Lawrence Hall of Science. Each person will have his own computer. Weds. 7:30PM One class for adults, one for kids 11-14. 8 classes, \$40. Info: Batya Freeman (415) 642-3167.
- Oct. 30-31 THE ARTIST, THE DESIGNER, AND COMPUTER GRAPHICS - conference sponsored by the L.A. chapter of SIGGRAPH at Art Center College of Design. \$35 (memb. \$25). Info: Pavlovic, 5672 York Blv. LA 90042.

OPPORTUNITIES

- Deadline NOW THE VOICE IN THE MACHINE - computer graphics show. Send slides, SASE. Show dates, Nov. 5-24. Mercer Co. Community Coll, PO Box B, Trenton, NJ 08690. Info: Martha Cohn, (609) 586-4800 x 588.
- Sept. 17 deadline SCIENCE TEACHERS for after school classes at Palo Alto Jr. Museum, 1451 Middlefield Rd., P.A.. Physics fun for 9-11 year-olds, kindergarten science. Info: (415) 329-2111.
- Sept 30 deadline JOB A'S SILKSCREEN SHOP MANAGER - Kalnos Cottage, a home and training center for retarded adults. 3631 Jefferson, Redwood City, 94062. Info: (415) 363-2423.
- Oct. 1 deadline \$4,200 for a work of art for the state office data center at Juneau. Site is 7X25 ft. sheetrock wall. Send 10 slides of work, resume, proposal mounted on 14 X 18" cardboard to "1% - Juneau Data Center", Alaska State Council on the Arts, 619 Warehouse Av #220, Anchorage, Ak 99501.

Also, THE ART OF COMPUTER GRAPHICS, a book-in-progress, seeks computer graphic works from all sizes of systems. Write Peter Dean at Cucumber Studios, 21 Heddon St., London W1, U.K. Crystal Haze, 214 Valencia, S.F., fabricates glass and neon with CAD. Recently it hosted an illuminated sculpture show, and may be interested in more of the same. LEONARDO MAGAZINE's editor has moved to San Francisco. It may become easier to submit manuscripts to this prestigious journal. Find a copy at your college library. It is a small-circulation scholarly magazine with high subscription fee. Contact it through Bryan Rodgers, Art Dept., SFSU, 1600 Holloway, San Francisco.

MEMBERS IN THE NEWS: Elaine Hindin will be a CAC "Artist-in-Community" at Loudon-Nelson Center in Santa Cruz, where she will do a multi-media installation piece called "Flea Market", and teach a Wed. night class in multi-media happenings. She's looking for laser and computer resources for this. Lucia Grossberger and Harry Vertelney showed their "Designer's Toolkit" software for the Apple II and Lucia's graphics done with it at the US Festival on Labor Day.

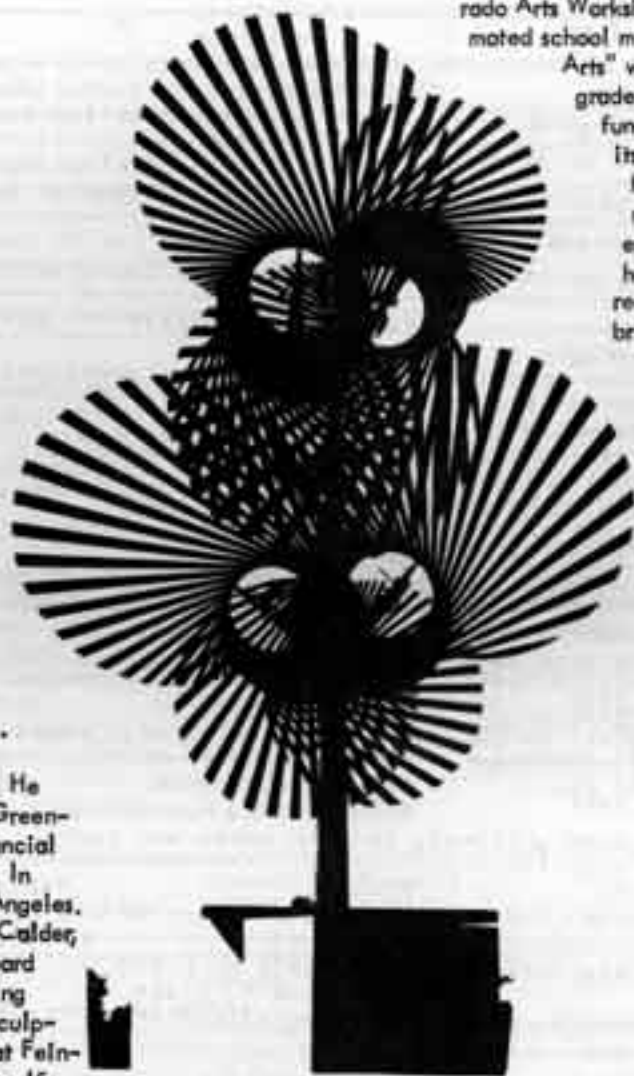
Prepared by Tonia MacNeil

about the artists

RUTH ASAWA uses the approach of Josef Albers, which is to probe and prod a material until a novel application reveals itself. Ruth has teased wire, an essentially one-dimensional material into three dimensions. Although the technique is similar to knitting, the stiffness of the wire permits airy structures and interpenetrating planes. (see back page). While it is true for all creators that THE IDEA is only the beginning, it is triply true of sculptors: "There isn't much to say about working, only that it is monotonous and endless. I usually think about what to cook and daydream about the day's events." Many of her wire sculptures were done while raising a large family. In San Francisco the art-and-money-starved schools have been blessed with her interest. Years ago she and other parents started the Alvarado Arts Workshop. Among other things, it has promoted school mural projects, the "School for the Arts" within McAteer High School (150 9th graders start this Fall), and is now raising funds to involve practicing artists with its students. Her Hyatt Union Square fountain was a collaboration with many folks, some of them kids. Her interest in people also led to her making a huge number of face casts, then to a recent series of portrait heads of celebrities, a commission for Macy's. She molded the three-foot diameter heads out of clay, coated this with celastic (a tough, lightweight plastic material), and removed the clay. This commission is finished, but she is now using the technique to do a big head of Buckminster Fuller. Fuller and Albers were teachers of hers at Black Mountain college in the Forties.

JEROME KIRK first learned metalworking as an apprentice toolmaker for Ford Motor Company. He fought in Europe in World War II, then studied engineering and humanities at MIT. In 1949 he saw Alexander Calder's mobiles for the first time. "From then on, I was hooked," Jerome says. In 1951 he began to make his own moving sculpture. That year he also went to work in industrial relations in the auto industry. He quit three years later, and moved to Greenwich Village to sculpt full-time. Financial pressures drove him back to industry. In 1963 he and his family moved to Los Angeles.

By this time he had met Noguchi, Calder, David Smith, and Bertola, and had heard Naum Gabo lecture. In spite of working full-time, he continued doing metal sculpture, and had his first one-man show at Felngarten Galleries in 1963. He has done 15 major commissions in public places, including one at Bechtel Engineering Center at UC Berkeley. "It was many years before I shook off Calder's influence," he says. He now exploits a huge variety of kinetic effects. The moire effect shown here is but one. His trademark is shapes exquisitely balanced like beam-balances, often painted red. If time is considered a dimension, his work is four dimensional.



© Jerome Kirk

BOB ISHI has been involved with the visual aspects of science for a long time. He studied paleontology at Stanford, with forays into marine biology, and design. This was followed by two years in the Peace Corps in India, first advising village craftsmen making products for export, then setting up a geology field work curriculum for university students. For 14 years he has been designing books for W.H. Freeman. One of the rewards of his job is seeing state-of-the-art science graphics and photographs. He designed the new Mandelbrot fractal book. At home, he experiments with moire and "game of life" patterns on his Apple II, exploiting rather than cursing the low resolution. The cover design was produced with a geologic contour mapping program, but instead of data points from mountains, he used ones from a plaster face.

SHORT STORIES

All Himsy Were the Boroogoves Lewis Padgett
Short story reprinted in the Science Fiction Hall of Fame, Vol. 1,
assembled by the Science Fiction Writers of America. The magic and mystery
of 4-d as dramatized through 4-d children's toys.

And He Built a Crooked House Robert Heinlein
Short story reprinted in
About a house in the shape of an unfolded tesseract. The collapses.

BOOKS

Flatland Edwin Abbott 1952 Dover (1884)
A classic fable that uses 2 dimensions as a metaphor for narrow-mindedness.

Sphereland Dionys Burger 1965 Thomas Crowell
A sequel to Flatland that explores more advanced ideas of curved space.

2-Dimensional Science and Technology Dewdney
Ideas on how things would have to work in a real two-dimensional world.

Geometry, Relativity and the Fourth Dimension Rudolf v. B. Rucker 1977 Dover
Takes Sphereland into space-time physics. With an annotated bibliography.

Geometry of Four Dimensions Henry P. Manning 1956 Dover (1914)
A thorough visually-oriented mathematical treatment of 4-d shapes.

Hypergraphics: visualizing complex relationships in art, science and technology David Brisson, ed. 1978 Westview Press

Essays from the American Association for the Advancement of Science symposium.

Geometry and the Imagination Hilbert and Cohn-Vossen 1952 Chelsea
Shapes and surfaces with outstanding visuals. Includes chapter on 4-d solids.

The Ambidextrous Universe Martin Gardner 1979 Scribners
Well-researched essays on parity. Chapter on turning right into left via 4-d.

Speculations on the Fourth Dimension Charles H. Hinton 1960 Dover (1900)
Rudolf v. B. Rucker, ed.
Excerpts from his many writings. Colored cubes and spatial speculations.

Mr. God This is Anna Fynn 1974 Ballantine
Biographical. Includes 4-d as explained by a 6-year-old to a 19-year-old.

Four-dimensional Descriptive Geometry C. Ernesto S. Lindoren 1968 McGraw-Hill
and Steve M. Slaby
How to draw 4-d figures. A detailed generalization of drafting concepts.

Four-dimensional Space Ludwig Eckhart 1968 Indiana U Press
Arthur Bigelow and Steve Slaby, Translators
Translation of the short but systematic German book.

A Primer of Higher Space Charles Bradley 1972 (Men Press (1913))
A lovely hand-drawn poetic analysis of 4-space as a metaphysical metaphor.

The Fourth Dimension Henry P. Manning, ed. 1960 Dover (1910)
Simply Explained
Essays from a competition organized by Scientific American. Many metaphors.

Four Dimensional Geometry: Introduction 1977 National Council of Teachers of Mathematics
Paperback, \$2.15, 1906 Association Dr., Reston VA 22091, 703-620-9840

Four Dimensional Tic-Tac-Toe Don Burleson 1971 Educator Books
\$4.95, Drawer 32, 10 N. Main, San Angelo TX 76901, 915-653-0152.

Four Dimensional Tooth Color System Mula 1961 Quintessence Pub.
B S. Michigan Ave., Suite 2301, Chicago IL 60603, 312-782-3221. (Don't ask me.)

POLYHEDRAL RESOURCES, CONT.

Regular Polytopes Symmetry, kaleidoscopes, shapes. Partly anecdotal, mostly mathematical.	H. S. M. Coxeter	19.. Dover
Regular Complex Polytopes A richly complex sequel. Many finely printed mandalas.	H. S. M. Coxeter	19.. Cambridge U
Foundations of Geometry A textbook written primarily for secondary school geometry teachers. Includes a chapter that extends the basic Euclidean postulates to 4 dimensions.	C. R. Wyllie, Jr.	1964 McGraw-Hill
Escaping 3-dimensional Thinking An unfinished book project. A collection of essays and excerpts. Informal.		
Solid Geometry Chapters on polyhedra (with proofs of how many semi-regular polyhedra there are), space lattices, sphere-packs, and crystals.	L. Lines	1965 Dover
Surfaces A topological look at surfaces from an elementary point of view.	H.B.Griffiths	1976 Cambridge
Patterns in Nature Attractive "synthesis of art and science".	Peter S. Stevens	1974 Little,Brown
Experiments in Form A Foundation Course in Three-Dimensional Design	Peter & Susan Pearce	1980 Van Nostrand Reinhold Co.
Space Structures Their Harmony and Counterpoint Structure of geometric models. worked with Buckminster Fuller.	Arthur L. Loeb	1976 Addison-Wesley
Synergetics; Synergetics II Lots of ideas, sometimes hard to get at. A classic. The first is now in paperback.	R. Buckminster Fuller	1975 Macmillan
On Growth and Form A classic. Patterns in nature.	d'Arcy Wentworth Thompson	1942 Cambridge
Order in Space A design source book.	Keith Critchlow	1965 Viking Press
Fractals Form, Chance, and Dimension The first work in a new field. Lovely pictures.	Benoit B. Mandelbrot	1977 Freeman JUST OUT! Mandelbrot's latest fractal book - W. H. Freeman 1982
Geometric Exercises in Paper Folding	T. Sundara Row	1966 Dover
Curiosities of the Cube Everything you wanted to know about cubes.	Ernest R. Ranucci Wilma E. Rollins	1977 Crowell
Cubes Pamphlet. Preceding book has more.	David S. Fielker	1969 Cambridge
Mathematical Models Classic model building book.	Cundy and Rollett	1961 Oxford
Polyhedron Models For building cardboard models of most of the regular, semi-regular, and star solids.	Magnus J. Henninger	1971 Cambridge
Mathematical Recreations & Essays	W.M.Rouse Ball E.H.S.M.Coxeter	1974 U.of Toronto (twelfth edition)
The classic book in recreational mathematics (1st ed. 1892). Good chapter on polyhedra.		
Mathematical Curiosities I & II 2 books of models to cut and put together. Models include hexaflexagons, Klein Cube, Mobius Strips, Hypercube, & more.		Tarquin Books, Stradbroke, Diss, Norfolk, England
Make Shapes Mathematical Models 3 books of polyhedral models, 19 simple ones in the first, 3 intricate ones in the third.		Tarquin Books
Pholdit Cutout and fold models of basic figures? Pyramid, cube, diamond, crystal, 24-pointed star, and a few others.	S. Goldberg	1977 Billiken

Send to Ylem, 967 Moreno, Palo Alto, CA 94303

I would like:

- () to receive a sample issue.
- () a year's membership. \$10 is enclosed.
- () newsletter only, since I live more than 100 miles from both San Francisco and Palo Alto. \$5 is enclosed.

My needs, interests, specialties:

Suggestions, other interested artists:

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 Phone () _____

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YLEM IS the Primordial Stuff out of which the universe emerged. The emerging art-and-science group, Ylem, meets bi-monthly, alternating between Palo Alto and Oakland. (It's pronounced eye'-lum).

HOW TO KEEP Ylem rolling along was the subject of the August 15th meeting at Jerome Kirk's studio. The discussion was almost as lively as Jerome's sculptures, which no one could resist setting in motion. The most practical observation was that we are a spread-out group, frustrating those of us who want to get acquainted with each other's ideas, works, and lives. Three people offered to call people in their areas and arrange for some get-togethers there: Ken Herrick (Oakland), Louis Brill, (San Francisco), and Judy Spencer (South Bay), North Bay and Peninsula, anyone? Meeting when we have an upcoming show could result in some fascinating collaborations. Louis described such works by Experiments In Art and Technology (EAT) in N.Y. and L.A. in the 60's and 70's, and we pondered how we could profit from its experience. Sites for shows were suggested. While Merry Renk, exhibit scout, is in Corsica for eight months Eleanor Kent will look for a gallery, but could use some help. Trudy Myrrh Reagan, who has edited the newsletters and arranged the programs, will be away January to April as well. Anyone who can help with either of these may call her at (415) 856-9593. Since this is such an intensely busy group of people, she suggested that we all be on the lookout for interested students and retired people who can help. Louis offered to lead a tour of the Imaginarium at Stanford. Still need is a tour arranger for our third Silicon Gulch graphics tour. The last one, which Eleanor led, cost \$5, and visited Cramemco and Via Video, where the artists were allowed to try the system. Ways to liaison with other groups were suggested: contacting the editor of Leonardo Magazine who is moving to San Francisco; exchanging newsletters with similar groups; developing an ongoing arrangement with a non-commercial gallery to do periodic performances and shows. Louis offered information he is gathering about obtaining non-profit status should we ever need to apply for a grant. Bob Ishi has access to some stunning fractal patterns if we want to raise several hundred dollars by selling Ylem T-shirts or other items.

On Sunday, September 12, 2:30 PM, peninsula members will have a chance to discuss future plans at 670 Covington Rd., Los Altos. Bring some wine, cheese, or nibbles!

artists using science and technology

YLEM

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Eleanor Kent
 544 Hill St
 San Francisco, CA 94114

Illusion, Ambiguity, Pretty Next Ylem meeting Dec. 4, Sat.

My friend (Gallery for Ylem)